

thing in common,—called upon to furnish sympathies and tastes which I pronounce to be, in their diversity of nature, impossible to be furnished by any individual mind. A man might almost as well pretend to be physician, mariner, and banker, all in one, as artist, builder, and antiquary. No mind was ever made to embrace, for the whole of these subjects, that constitutional predisposition or *gusto* which is the only natural guarantee for resolute pursuit: he who is the artist must probably do violence to his sympathies in becoming builder or archaeologist; and equally the man of practical bent in making a struggle to attain to art; while the man of merely antiquarian devotion is, perhaps, in a worse position than either.

To turn, then, to Delineation. I have spoken of, first, the Art; and have now to speak of, secondly, Delineation, its servant. And although I have exhibited in such high estimation the mistress, I can scarcely speak less highly of the handmaid; for delineation in architecture is to the art only an attendant art, and still a sister art: they are scarcely a higher and a lower—scarcely a superior and inferior,—so intimately dependent is art upon delineation—so intertwined are they in their offices. The lamp of art burns dimly indeed without this aid, if it be not rather only a phosphorescent fire with no flame. Where the poetry of the poet would be without language, a vague and unformed phrenzy, there would be the art of the architect without the power of delineation: there, in fact, too often is such art of the architect, unexpressed and unexpressible because of his untaught hand, which cannot write it down in form, however fluently his perhaps ardent mind may nevertheless do its part in subtle imagination and sound judgment. In fact it is no rare thing to find among our architects, sometimes as the very natural result of the continual habituation of a discriminating although uncultivated mind to the practical elaboration of architectural matter, and sometimes even as a matter of artistic power, a sort of knowledge and a sort of fancy which they can never satisfactorily express or explain, or record; but which it is clearly to be seen is no fiction or delusion, but simply a power of thinking, unsupported by the requisite power of expressing the thought,—the mistress art present perhaps in excellence, but, because of the absence of the handmaid art, the interpreter, producing only an undefined, untold, and unintelligible vision. In my desire, therefore, that you should be a perfect architect, it is surely meet that I impress upon your mind most urgently the value of this second art so all-important to the first.

Again, the working of the mind is but the action of a piece of mechanism,—an electric telegraph of a more exquisite structure. Our delineation or expression is, in this case, the printing apparatus which completes its perfection. Impinging agencies at the far-off beginning transmit to the end a certain precise and regular, but as yet unintelligible, action: the magic printer writes it down in human speech, and the before confused and meaningless movement—mere thrilling of wires—becomes a record which a child may read. So with the mind: impinging agencies occasion a process of action, which, as its result, produces what as yet is but the same confused and meaningless electric thrill,—till the expression-apparatus reduces it to intelligible language; and if there be no expression-apparatus so to do, the mere thrill of nervous action is all that is produced, evanescent, unrecorded, and abortive. As many a gem of brilliancy is forever hid in the unfathomable deep, so many a mind of poetry has lived and died and never formed its fancies into speech; and many an admirable conceit of art, no doubt, has run through some mind of man and vanished, like a falling star. The ethereal fancy, with all its supremacy of nature, as creative and divine, is thus, without the aid of the mechanical and comparatively common-place routine of expression, as fruitless as if its exquisite power had no being.

Presuming, my son, that your mind is that of an artist,—the attainment of the power of delineation is a matter of no material difficulty,

and therefore its non-attainment would be a matter of negligence. But as, with many persons there must necessarily be a deficiency in predisposition this way, with them the attainment of the power of delineation, as the language of their work, must be made a question of duty of the very first degree. Whatever lamp of the seven the practical architect may possibly be able to dispense with, it assuredly can never be this; for I cannot conceive any man of business who is placed in a more unworthy position than the architect who has to depend upon another—an assistant—probably a young and inexperienced person—for the delineation of his projects. It is not to be expected that a man of extensive business can find much time for such a thing as drawing by his own hand, and he must, therefore, work by the hand of another as regards the detail of his intentions; but no man who is devoid of the power of drawing can ever claim to be an architect,—because, as I have said, whatever may be his imaginative genius, it is without the power of expression.

Say also to your friends, when you meet with such as are dull or careless draughtsmen, that if they could realise the rich enjoyment of a ready hand,—that almost spontaneous flow of delineation, like the fluency of the orator or the improvisation of the musician, which he has who is a master—frequently issuing in advance of his fancy, as if partly by accident, and partly by inspiration of the pencil,—they would strain a nerve to acquire the power which can produce such pleasure; and that, moreover, if they knew the superiority it gives to its possessor in the eyes of others, the facility of illustration and experiment, the ease of explanation, and the advantage in the mere competition of business they would again strain a nerve to acquire the power which can produce such profit.

The delineative skill necessary for the architect comprehends geometrical drawing, perspective, hand-sketching, *chiaro-scuro*, and figure-drawing; and if water-colouring and landscape be added, so much the better for practical purposes.

To those who are not at all or but little acquainted with it, geometrical drawing appears to be one of the most dreary and unpoetical things in existence; but those who have proved its practice further know better. The poetry of it is speedily attainable by perseverance and care, and nothing in other delineative skill can compensate to the architect for the want of it. In fact, there are certain styles of design and certain subjects which cannot be fairly represented or judged of without a careful geometrical drawing, just as there are others in which pure geometrical drawing fails to produce expression. Moreover, I need scarcely observe that in geometrical drawing the architect has the common language of his office work; so that I may say with regard to this description of delineation in the first place that the amount of it which the architect ought to possess is the fulness of its power—his skill in it requires to be complete.

With regard to perspective delineation also, I must say that you ought to be a perfect master of it. No design can be depended upon till tested by perspective, as the nearest approach to realisation. The acquirement of this art I think must be considered a very interesting matter of study, and by no means difficult; but I fear, notwithstanding this, that with many learners the subject is not pursued to the full extent I recommend.

By the term "hand-sketching" I signify a thing of three kinds: first, the power of executing irregular matters of delineation, curves, &c., and ornamentation; secondly, the profiling of sectional mouldings; and, thirdly, a general skill in delineating without the instruments any subject of design. In the first place, no one can pretend to be master of geometrical drawing in its common architectural form without the power of supplying with perfect readiness all irregularities, curves, and ornament. But I do not know that all of us are quite *au fait* in even this. And in Gothic design particularly the details of enrichment become so multifarious and often complex,

and so much a question of solid more than superficial form, and of foreshortening and perspective (so to speak), more than flat outline, that a draughtsman requires to have an artistic hand of more than common skill to overtake all this. In the second place, the profiling of mouldings is a point of the utmost importance. Some of our architects at the present day are exceedingly perfect in this respect, compared with what we can observe in the works of several preceding generations. Nothing so much makes up for deficiencies elsewhere as perfection in the details; and as, at the same time, there is a considerable temptation to slur over this matter, it is necessary, therefore, to inculcate especial attention to it. In the third place, I am of opinion that every architect ought to learn and exercise carefully a skill of general delineation, independently of the instruments. Without this he can never design with fluency or certainty, and especially in Gothic or other picturesque style. In fact, I think every architectural draughtsman ought to make himself able as a feat to execute an elevation of moderate difficulty by the eye alone, without the instruments, so perfectly as to deceive for a little a practised observer.

In *chiaro-scuro*, or light and shade drawing, there is again an important part of architectural draughtsmanship. In our climate the sunshine is so much a matter of uncertainty that I almost incline to think, that for general practical effect one might depend upon a plain line-perspective more than upon a shaded drawing as a test of design; but even still there are many other respects in which a simple skill in light and shade becomes not only useful, but necessary,—and if a pictorial drawing is to be made it is of course indispensable. I would only further remark upon this point that care ought to be taken to prevent, in one result of the practice of *chiaro-scuro*, a fault very readily fallen into. Some of us, as bold masters draughtsmen, are much inclined to throw into a design in this way a force which it never could possess in nature, and there is an inclination to become so accustomed to do this as to cause one to forget the fallacy of it,—thus which nothing can be a more insidious error. And in connection with this I may also observe that in perspective also we are apt to fall into a similar error; for some of us are inclined not only to show greater vigour of detail in perspective, without thinking of its necessity in the building itself likewise, but even to improve and amend proportions in perspective without remembering the elevation—forgetting, indeed, the fact that the use of perspective is as a test of realisation.

Figure-drawing is what ought never to be lost sight of in the education of the architect, as may any day be evidenced by the manner in which a perfect geometrical or perspective drawing is ruined by the introduction of very badly drawn sculpture. The architect does not require to possess a skill in this matter further than one point—the power of executing creditably anything of architectural sculpture or statuary which may occur in his design,—but so far as this I consider he must possess it as a matter of course. It is also to be kept in mind that nothing else conduces so much to the attainment of a ready hand generally as the practice of the figure.

Many persons now-a-days object to coloured drawings of designs, but I cannot sympathise with them. A water-colour painting of a design in the abstract is the most perfect approximation to reality of effect of course,—and, without colouring, the effect of structural variety of colour cannot be ascertained. More than this, as I hold that every young architect ought to be encouraged to acquire for himself the power of executing in colour a drawing of his design, rather than be compelled, as at present, to pay largely for colouring which is often of very indifferent merit pictorially, and generally much worse architecturally, I advise the learning of this art as an accomplishment, if no more. And here, of course, I include landscape drawing, without which no perspective is complete. It is easily acquired, and as a good landscape contributes materially to the production of a reality of effect as regards the